

INDIEFFERENTIAL

# WHAT'S NEW?

by indieffferential  
MAAME | WHAT'S NEW AUG VOL .1

Maame

# WELCOME TO WHAT TO EXPECT



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Do you remember that time you discovered your favorite band? What was that like? How did it feel? Over the years we have found different ways of discovering new music and other formats of entertainment. Some of you already remember the first time you bought a vinyl record or a CD.

For me, it was one of the best experiences when I bought an AC/DC CD freshly bought ready to be played at full volume in my parent's Hi-Fi system. The physical aspect of the release always was something that stayed with me for a long time and I loved the whole experience of having that CD, inserting it into the system, controlling the volume and listening to my favorite tracks over and over again. Everything that came along with the CD was a bonus, you could look at pictures, read about the band and have something to do while experiencing their music.

Right now most music is released in digital formats and you can't really experience this. Magazines were also something that introduced me to my favorite bands back in the day. I remember reading about the Killers long before listening to their hits on the radio. Still, the physical aspect of the discovery was significant, for me at least. Of course, it's a lot easier to find out great music these days and not buy seven different CDs to discover what you like.

Enough with the past though, let's move to today, you can stream music, films and series and many people don't bother buying magazines or CDs. I am one of these people who loves to collect things and I also own many video games in digital and physical format. Even though some of my favorite video games are in a library on my computer, I always cherish the time I take to look through the case of an older video game, its pamphlets and artwork.

This is one of the reasons we started IndieFerential. The experience of holding a physical magazine in your hands, reading about these new bands from the other side of the world while you listen to their music online sending them a DM that you love their work. This is what IndieFerential is all about, keeping the good aspects of physical releases and combining this experience with the modern opportunities technology provides.

IndieFerential is here for every artist out there, we love what we do and we will keep posting about your music and projects so people can find out their new favorite artist. Our plan is to post consistently about new artists and creators, in that way, your audience will find out about another great band and their audience will discover your work. This is how IndieFerential works, always supporting artists in order to find the right audience and have their work sent across the whole world.

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# AMY-LIN SLEZAK

Mix Tapes, Margaritas, and Memory

## Lane: Amy-Lin Slezak's Nostalgic New Single Hits the Sweet Spot



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With her third independent release, Amy-Lin Slezak trades fury for fondness, stepping away from the fire of her feminist anthems to bask in the bittersweet glow of her college years. Known for the bold, unapologetic energy of debut single How Dare She and the heartfelt honesty of To Grow Old, Slezak now offers something a little more sun-drenched and sly with Known 3 Yrs. Seen 24 Hrs., a country-pop gem that captures the spirit of dorm rooms, inside jokes, and the kind of friendships that come with a wink and a hangover.

Driven by warm acoustic guitar riffs and colored with electric flair, the song opens like a road trip in motion. There's a palpable sense of cruising freedom here, the kind that smells like cheap perfume and spilled tequila. Drums provide a steady, heart-thumping rhythm, while the fiddle, courtesy of virtuoso Michael Cleveland, adds a wistful touch that tugs at the rearview mirror. Slezak's voice dances through it all with playful ease, delivering a narrative that's personal to the point of almost-too-specific, yet somehow universally understood.

Because who hasn't stumbled across an old T-shirt or love note and been immediately transported? This track is that moment in song form, a musical shoebox full of late-night texts, mixed CDs, and friends who were more than friends, if only briefly. Slezak wrote the track in a fit of literal and emotional spring cleaning, digging through the past to find something worth keeping. What she found was a story that, while hers, belongs to anyone who's ever had a college fling or a margarita-soaked heart-to-heart. Production comes courtesy of what she affectionately calls her remote "dream team", Andrew Timothy on guitars and bass, UK-based Chris Reed on drums, with mixing and mastering by Matthew Kutoloski. Their tight-knit chemistry shines, elevating the song's nostalgic backbone into something cinematic and instantly relatable. Slezak is adamant that storytelling still matters in songwriting, and Known 3 Yrs. Seen 24 Hrs. is her joyful protest against the notion that lyrics are dead. It's not just a catchy country-pop tune, it's a Polaroid in audio form, a flash of the past that makes you grin, then press rewind.



Zolie's latest single, *The Hardest Part*, is the kind of song that lingers long after the final note fades, not because it shouts for attention, but because it sits with you quietly, the way real heartbreak does. Written in 2022 during a season of quiet loss, the ballad almost never saw the light of day. It lived for years as a raw piano demo on her phone, too vulnerable to share, until producer XTIE coaxed it into the world with a touch that is both cinematic and understated.

The result is a delicate but immersive soundscape, one where Zolie's voice, soft, aching, and unflinchingly honest, floats above textured, ethereal layers.

The production never overwhelms, instead giving her storytelling the space to breathe. Every pause and every swell feels intentional, mirroring the rhythm of grief itself.

Lyrically, *The Hardest Part* captures the bittersweet reality of loving deeply and having to let go before you are ready. It speaks to a kind of girlhood truth, where heartbreak is not only dramatic and consuming, but also quiet, mundane, and shared by so many.

With this release, Zolie continues to shape a space in modern pop that values emotional intelligence over spectacle. *The Hardest Part* is not just a song, it is a confession whispered in a still room, an acknowledgment that strength and softness can coexist.

Zolie leans into that universality, finding comfort in the idea that there is no such thing as a unique heartbreak, only different shades of the same ache.



# Zolie Finds Strength in Stillness with The Hardest Part



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Patrice “Tefnut” Walker’s journey is as layered and unfiltered as the music she creates. From her earliest days in Boston, she seemed touched by something otherworldly. With a singer-songwriter father and a home steeped in melody, music was her constant companion, but there was also another presence, by the age of two, she was seeing spirits, her life intertwined with a deep intuition she would later come to see as a link to her Egyptian ancestors.

By twelve, Patrice was performing in local shows with the confidence of an artist twice her age. She fronted the all-girl band The Milton Ave. Girls, produced by Elvin Johnson of The Jonzun Crew, cutting her teeth on live performances and studio sessions. After high school, she explored different paths, college, marriage, motherhood, but music never loosened its grip. It followed her from Boston to Atlanta, where she formed GirlParts, a band that built a name on raw energy and resilience. They recorded, toured, and even played the Vans Warped Tour alongside Paramore and My Chemical Romance, their sound carving its place in the mid-2000s rock landscape.

It was in Atlanta that the song “I’m High” arrived, unbidden and complete in her mind, a gift she believes came directly from her ancestors. The track, along with others, was recorded but never released, locked away as Patrice navigated the highs of performance and the deep lows of personal loss, including the devastating passing of her son Deuce.

In 2019, she finally made the move to California, a dream she had carried since childhood, only to face a series of upheavals that left her and her daughters temporarily homeless. Yet even in the midst of struggle, she refused to abandon her art. Under the name ASK SIMBA, she quietly released three long-shelved tracks in 2023, trusting in what she calls “divine timing.”

Now, that timing has arrived. Guided once more by her ancestors, she is preparing to release “I’m High” under her Egyptian name, Tefnut, on July 6, 2025. The track remains untouched from its original recording, a deliberate choice to preserve the raw honesty of the moment it was born. For Tefnut, this is more than a song, it is a spiritual transmission, a bridge between the physical and the ancestral, and a reminder that the most powerful music is often the most unvarnished.

Her life has been a study in perseverance and vision, her music a living document of both. With “I’m High,” Tefnut offers the world a piece of herself exactly as it was given to her, authentic, vulnerable, and entirely real.



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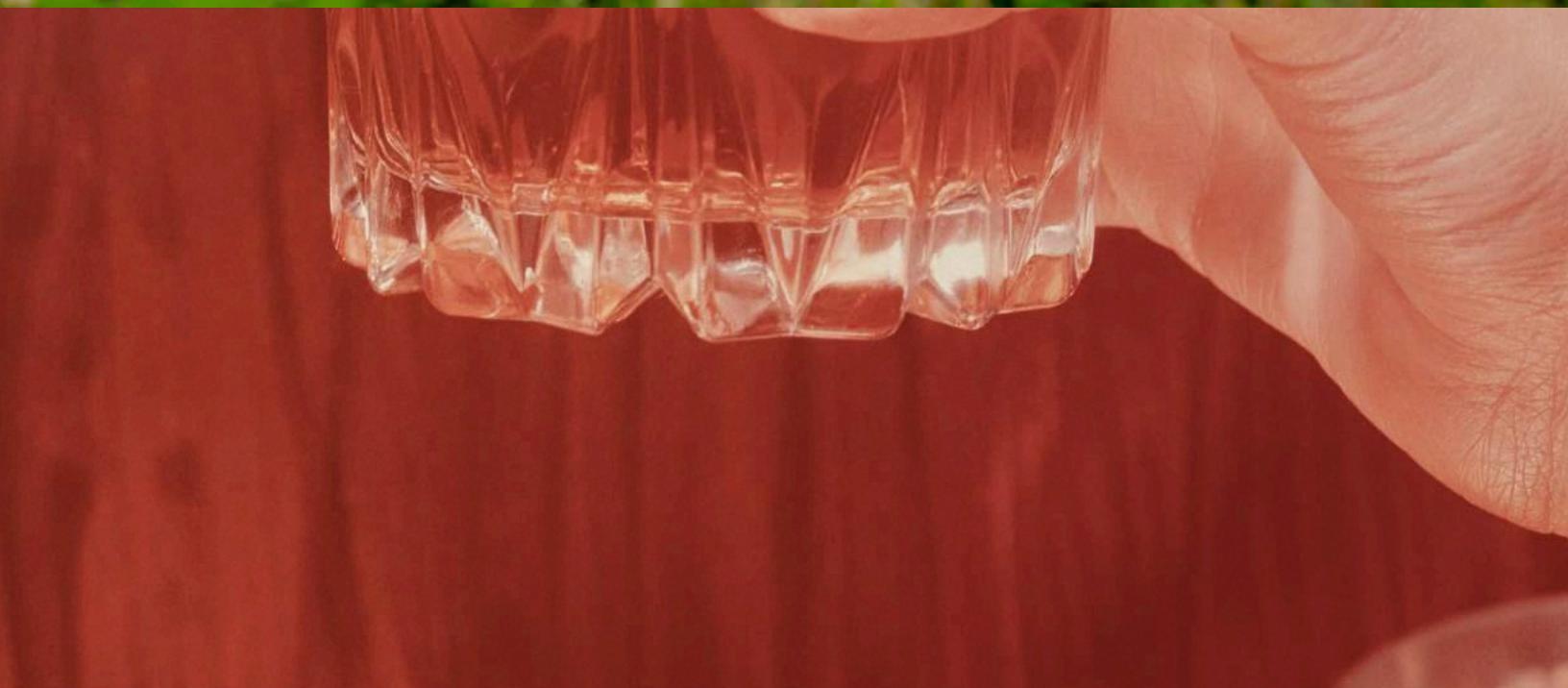


# TEFNUT, A LIFE WRITTEN IN SONG AND SPIRIT





Photo by Blake Taylor  
[www.blaketaylormedia.com](http://www.blaketaylormedia.com)



# Julia Faulks Paints an Emotional Portrait with Colours

With *Colours*, UK-based singer-songwriter Julia Faulks returns not just with a collection of songs, but with a vivid emotional canvas. Out on August 6, 2025, this six-track EP marks a striking evolution in Faulks' sound and storytelling, capturing the friction between holding on and letting go with lyrical intimacy and sonic ambition. Rooted in soul, pop, and indie-pop, the EP is a meditation on love in all its complicated forms, not just romantic, but the kind shared between friends, within families, and, perhaps most poignantly, with oneself. From the very first track, *Red*, Faulks sets the tone with unflinching honesty. It's a song about being on the receiving end of projected pain, delivered with simmering soul and lyrical precision.

Dig Deep follows with a burst of optimism, a brass-laced anthem that lifts the EP's emotional arc without betraying its depth. Wait for You sharpens the edge again, a kiss-off to unbalanced love that still holds compassion. Always There leans into vulnerability, capturing the quiet agony of holding back your truth. Side by Side shifts the focus outward, a heartfelt celebration of the people who stay grounded through life's emotional weather. And then there's Sound of You, a lush, soul-infused closer that lingers with delicate power, reflecting on love's quieter forms—the kind that hurt, but also heal.

Across the EP, Faulks balances a full-band energy with a confessional vocal delivery that invites listeners into each song like a private conversation. Her voice is clear, expressive, and unafraid to dwell in subtlety. There's a richness to the production, but it never overpowers the stories at the core of the music. Every track feels like it was given room to breathe, shaped slowly and intentionally over the course of a year.

*Colours* is Faulks' second EP, and it showcases not just growth, but command. These are not songs that simply express emotion, they translate it. With rehearsals underway and plans to bring these stories to the stage, Faulks is poised to connect with audiences on a deeper level. If her previous work introduced her voice, *Colours* reveals its full spectrum—bold, vulnerable, and beautifully real.



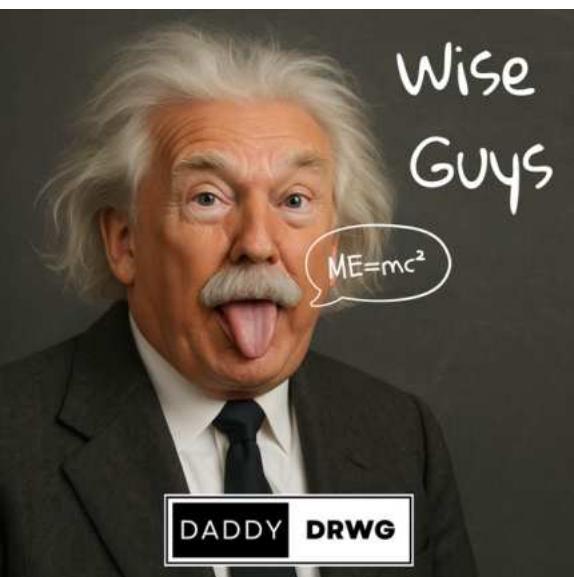
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Jacob Power Photography

# DADDY DRWG RETURNS WITH "WISE GUYS" A SWAGGERING SMACKDOWN OF TOXIC MASCULINITY

Cardiff's Richard Proctor, better known under the sharp-toothed pseudonym Daddy Drwg, steps back into the spotlight with "Wise Guys," a swaggering and unflinching single that pulls no punches. Arriving August 1, this is the first taste of new material since his acclaimed 2024 debut *A Tree Called Happy*, and it doesn't so much tiptoe in as kick the door wide open. A stomp-heavy rhythm drives the track forward like a barroom parade, punctuated by a sly whistled hook and lyrical daggers that land with biting precision. Proctor's vocal delivery balances mockery with menace, skewering the hollow bravado, entitlement, and emotional detachment often mistaken for strength in modern masculinity. The chorus is both chant and challenge: "Wise guys spend too much, wise guys are out of touch, wise guys have all the luck, wise guys don't give a..." It's darkly comic but never cartoonish, rooted in a deeper cultural frustration.



What makes "Wise Guys" more than just a clever protest song is the emotional gravity that anchors it. Midway through the track, a bridge slows the pace and shifts the tone: "Slow, slow down the days, I know you feel the sunlight fading." It's a poignant pause, a moment that peels back the armor to reveal vulnerability underneath the swagger. The line nods to Dylan Thomas, fellow Welshman and master of lyrical mortality, adding a layer of poetic reflection to the song's social fire.

Production-wise, Daddy Drwg is as meticulous as he is mischievous. The sonic textures lean gritty and cinematic, with tightly coiled drums and fuzzed-out guitars curling around each verse. It's a track that feels as physical as it is intellectual, designed to hit both the hips and the head. The satire is razor-edged but never cheap, elevated by an ear for detail and dynamics that push the song beyond mere protest into something artfully enduring.

The accompanying music video is more than visual flair. It's an essential companion piece, doubling down on the song's critique by weaving together audio, imagery, and commentary that range from male celebrity downfall to incel culture and the twisted bravado of the manosphere. Cameos and layered clips blend satire with a sense of unease, making it not just a watch, but a confrontation.

Daddy Drwg doesn't just lampoon toxic masculinity — he dissects it with wit and style. "Wise Guys" is bold, smart, and fiercely relevant, a reminder that protest songs can still slap. And if the wise guys think they've got it all figured out, Daddy Drwg is here to remind them they've already lost the plot.



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# THE BEAUTIFUL COLLAPSE: CARRYING TORCHES PEEL BACK THE LAYERS WITH "OPENING UP"



Photos by Jake Zimmerman



Carrying Torches have always thrived in the spaces where vulnerability meets voltage, and with their latest single *Opening Up*, the Chicagoland garage rock outfit sharpen that edge into something both devastating and beautiful. Set for release on July 25, 2025, the track is a haunting slow-burn—part confessional, part collapse—that digs deep into the emotional wreckage of self-destruction and the fragile hope that someone might still care enough to look beneath the surface.

Frontman Justin Daniel doesn't just sing about pain, he lingers in it. *Opening Up* captures that all-too-familiar moment when you're perched on the edge of trust, caught between the need to be seen and the terror of being truly known. It's an emotionally raw, sonically brooding track built around layered guitar textures, moody, cinematic atmospherics, and vocals that cut through like a flare in a darkened sky. The band's signature "Electric Heartland" sound is alive and well here—dusty, unpolished, yet cinematic in scope.

The single follows hot on the heels of their breakout video *All For Nothing*, which snagged a Mad Indie Media Music Video of the Month award, and their widely praised track *Good In Blue*. But *Opening Up* feels like the emotional core of something deeper, more exposed.



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There's a sense of weary reflection in every line, underpinned by subtle gothic imagery and flashes of old-Hollywood sorrow that elevate the track beyond standard indie rock fare. The production leans into its shadows, echoing with the kind of moody tension that feels just one drink away from either salvation or collapse. It's the soundtrack to a long night of looking in the mirror, unsure whether you recognize the person staring back. Or worse—realizing you do. Carrying Torches have never been afraid to bleed a little in their music, and *Opening Up* is a masterclass in that fearless honesty. Gritty and elegant, haunting yet hopeful, it's the sound of a band not just coming into their own, but daring their listeners to do the same.

# When Peace Dances: aktenzeichen\_T Confronts a Fractured World on Wenn Der Frieden Tanzt



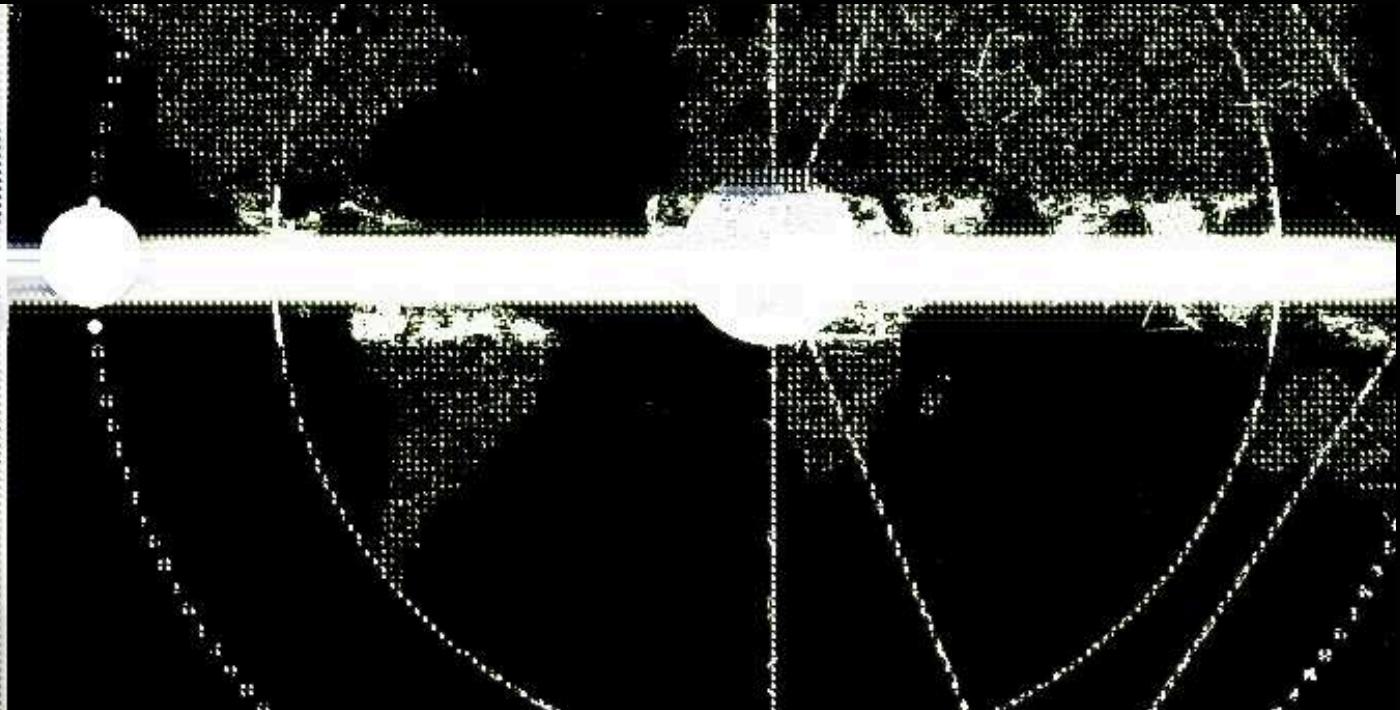
From the underground pulse of Leipzig's electronic scene comes *Wenn Der Frieden Tanzt*, a bold and unflinching EP from producer, artist, and mastering engineer aktenzeichen\_T. Released on July 16, 2025, the record moves with the precision of a craftsman and the urgency of an activist, threading hypnotic grooves through a tapestry of political unrest, social tension, and a longing for unity in fractured times.



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Every beat feels deliberate, every texture sharpened for impact. The EP draws from the minimal yet forceful lineage of Robert Hood while absorbing the modern grit of VxLTAGE, creating a sonic space where deep techno atmospheres collide with unexpected influences. Tracks like Trinity, which also appears in a striking Richard Brook remix, unravel in waves of tension and release, while Jetzt Bin ich zum Tod geworden surges forward with breakbeat urgency and flashes of blues-inflected melancholy.

It's music that speaks both to the mind and the body, insisting that reflection and movement can happen in the same breath. There is a sense of scale here that goes beyond the club floor. These are not just tracks but statements—meditations on conflict, connection, and the possibility of peace, wrapped in the language of rhythm and repetition. The collaboration with Vuks on *Midnight Between Lagrange Points* adds yet another layer, folding atmospheric detail into the EP's already expansive palette.



From the pulse of Harare's streets comes Motion, the electrifying collaboration between Medskolar and producer Amvis Instruments, released on July 8, 2025. Rooted in Zimbabwean linguistic traditions yet reaching confidently toward global horizons, the track is a fearless blend of hip hop swagger and Afrobeat vitality, a statement piece that captures the spirit of a generation unwilling to be boxed in.



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# IN CONSTANT MOTION: MEDSKOLAR AND AMVIS INSTRUMENTS REDEFINE ZIMBABWE'S SOUND



The song's energy lies in its tension between grit and finesse. Afrobeat rhythms churn under nimble verses, while the production leaves room for breath, texture, and emotional punch. Recorded in Harare with an intentionally unpolished approach, Motion rejects sterile perfection in favor of raw immediacy, letting each layered vocal and inventive mix choice carry the weight of lived experience. It feels alive, like the city itself, restless, unpredictable, and brimming with true.

Medskolar's delivery is sharp and rooted in identity, a lyrical flow that refuses to separate the local from the universal. Amvis Instruments wraps that voice in a sonic framework that nods to tradition while bending it toward the future, creating something that feels both familiar and completely new. Udean Mbano's words linger over the track's impact, calling it "more than just music but a movement," and the sentiment rings true.



# Plastic Soldiers March Forward with Borrowed Time: A Father-Son Rock Legacy, Mastered at Abbey Road

Seven years, twelve songs, and a lifetime of stories, *Borrowed Time* is the heartfelt debut from Plastic Soldiers, the multi-generational rock project of father-son duo Bill and Todd Mecaughey. More than just a collection of tracks, it's a sonic family album, tracing the pair's shared love of music, their personal histories, and the bond that makes their collaboration hum with authenticity.

Bill, a lifelong songwriter, guitarist, and vocalist, brings decades of lyrical storytelling and melodic instinct. Todd, a seasoned sound engineer, drummer, bassist, and producer, transforms his father's homegrown demos into fully realized productions, layering precision and warmth. Together, they strike a balance between raw emotional truth and meticulous craftsmanship, a creative synergy forged in love, respect, and the occasional artistic standoff.

The journey to completion found its perfect finale at London's Abbey Road Studios, where the album was mastered by Miles Showell, famed for his Grammy-winning work on The Beatles' final recording *Now and Then*. For the Beatles-obsessed duo, it wasn't just an audio milestone but a personal pilgrimage, complete with an after-hours wander through Studio 2 and a glimpse of McCartney's Lady Madonna piano.

The album's title track sets the tone with a wry yet poignant meditation on aging, mortality, and living with urgency. Tracks like "Late Bloomer" and "Save Me" strip back the rock 'n' roll bravado for moments of vulnerability, whether reflecting on personal growth or expressing gratitude for steadfast love in times of darkness.

There's joy, too, "Running in Place" bounces with New Orleans flair, "New Girl" offers a delicate welcome to Bill's granddaughter, and "Savor the Day" turns pandemic isolation into a rallying cry for resilience. Even the bluesy lament of "I'm Here Today" and the Motown-tinged plea of "Redeem My Soul" carry an undercurrent of hope.

From the gritty rocker "Big Time Guy" to the wedding tributes "Love for the Ages" and "Uphold Your Love," the album radiates a sense of lived-in truth. "There's no Plastic Soldiers without family at the heart of it," Bill says. Todd agrees: "Abbey Road was the culmination of everything we'd worked toward, a dream realized."

 Listen Now

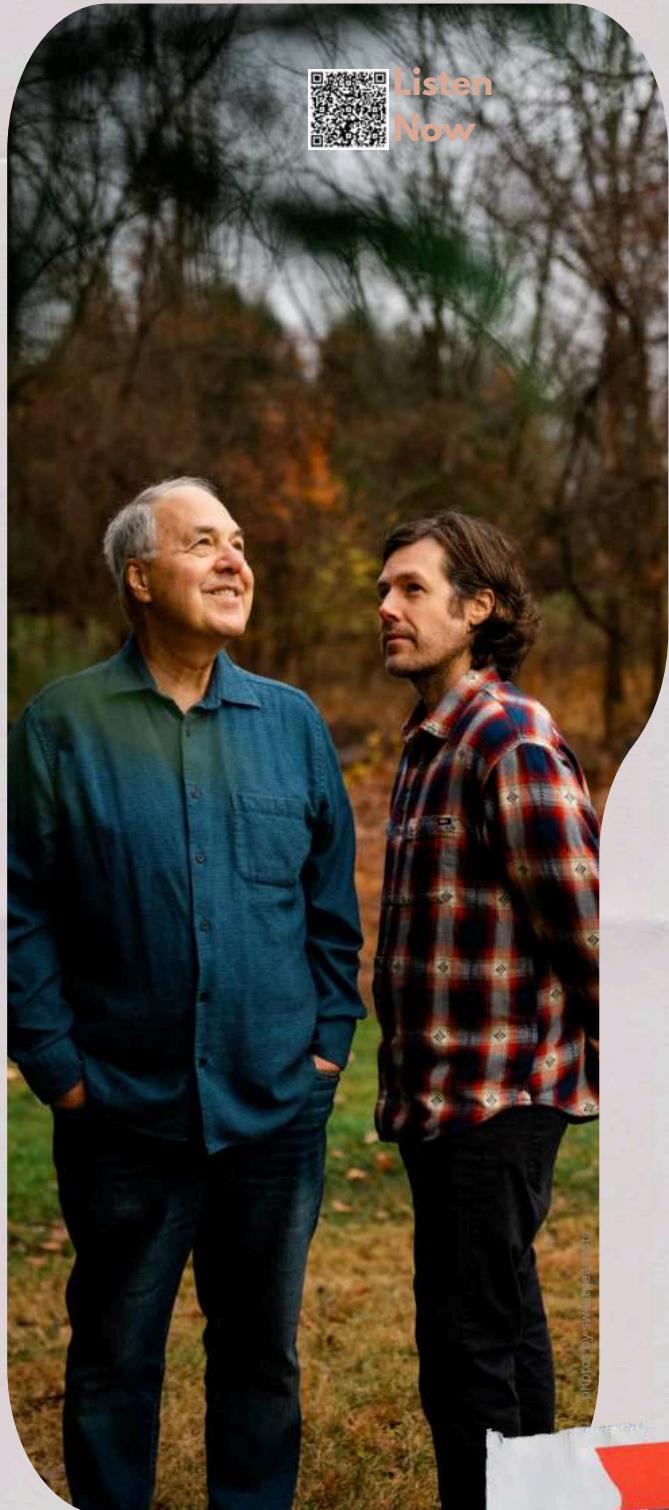


Photo by: Michael T. Smith





# BRODIE'S Flutter Spins

## Stillness into Sound



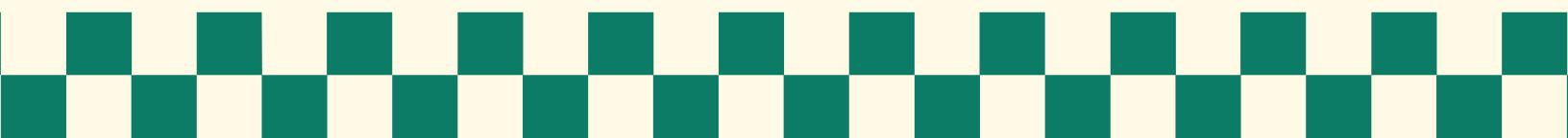
Brodie by Kelly Nefer

In *Flutter*, Hobart-based artist and producer Brodie turns disorientation into a slow-burning kind of beauty. The track, the second glimpse of his upcoming EP *Monaco.*, arrives as both a personal dispatch and a quietly urgent health-check for a world caught in its own centrifugal spin. Brodie, the creative pseudonym of Nick Gray, has long been drawn to textures that feel lived-in and emotionally resonant, and here he builds from descending bell synths and a melody born out of what he calls “nauseous cultural inertia.” The sensation is almost physical — the image of being tethered to a post while cyclonic winds whip and howl around you.

*Flutter* finds its balance between fragility and force. The verses carry a delicate weight, vocals suspended over a shifting bed of tones, before a chorus swells into a multi-layered release. For an artist who often leans toward sparse, solitary arrangements, the choice to stack his voice into a harmonic lattice feels purposeful, a way of carving out space for both chaos and clarity. The outro is pure lift-off, the sound of finding a crack in the storm clouds and climbing through it.

Brodie's work resists the hollow cynicism that often lingers in the wake of digital life. Instead, he uses production as a way to tether himself — and the listener — to a sense of shared presence. *Flutter* hums with that intent. It is lush without being overbuilt, reflective without drifting into inertia, and unafraid to hold both the unease and the hope in the same breath. In a climate where so much feels unmoored, Brodie offers a moment of stillness that doesn't deny the wind, but learns how to breathe inside it.

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# serving new music

BY INDIFFERENTIAL

MAAME Confronts  
Affection and  
Manipulation on New  
Single Ego Tripping

Leeds-based singer-songwriter MAAME arrives with a striking first impression on her debut single, Ego Tripping, a slow-burning alt-R&B track that blends shimmering textures with raw emotional weight. Known for her candid lyricism and expressive, soul-burnished vocals, MAAME's work explores the spaces where self-worth and vulnerability intersect, often exposing the blurred lines between affection and exploitation.



Produced by Neil Sullivan, whose luminous synth layers set the song's moody foundation, and refined by Chris Durkin with dynamic shifts, polished guitar tones, and a driving beat, Ego Tripping unfolds with measured intensity. The result is a track that simmers with equal parts frustration, longing, and hard-earned clarity, a meditation on the sting of realising you were never loved, only needed to feed someone else's ego.

Drawing influence from Billie Eilish, Lana Del Rey, and FKA Twigs, MAAME crafts an atmospheric sound that is both intimate and cinematic. Her voice drapes over the production with a quiet power, pulling the listener into the song's emotional undertow.

Having moved from Kent to Leeds, MAAME has been steadily refining her artistry, performing across the South East and earning early support from Amazing Radio. With Ego Tripping, she stakes her place as one of the UK alt-R&B scene's most promising new voices, atmospheric, heartfelt, and unafraid to tell the hard truths.



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MAAME crafts an atmospheric sound that is both intimate and cinematic.

# A conversation with KARNEY

Where can we find you right now and what are you up to?

You can find me on Facebook, Instagram, Bandcamp, Spotify, Apple Music, Amazon, and my website karney.org. Right now I am working on promoting One True Song, and resting. It was an intense year during the production of this album, lots of shows, and lots of life happenings. I am a choir director and guitar teacher, I have about 150 students every day, and while it is an incredibly fun and fulfilling job, it is also a very strenuous one. So I am taking time off right now.

**ONE TRUE SONG** showcases such a rich fusion of styles, from folk-rock to world rhythms. Tell us a bit about the creative process.

For the most part, the main idea of most of my songs comes to me all at once. That is a single lyric idea will come to mind set in its melody already. The vibe of the song is also part of that moment. Then I see if it actually works on the guitar, and if it does I start the process of sculpting a song. Some happen quickly, some are not done until I send the song to mastering. Throughout my songwriting life, many have advised me to choose a style and stick with it, but I have never felt the need to do that. Ideas are like my students, I don't play favorites, and I let them be who they are so they can develop into their most authentic selves.

**You've worked with an impressive lineup of musicians on this album. What was it like collaborating with Bay Area legends like James Deprato, Uriah Duffy, and Phillip Bennet in one project?**

All the musicians I work with are consummate professionals. Each one listens to my basic song ideas ahead of time and then shows up completely prepared with ideas they have already worked on. In the studio, they are positive and easy to work with. The most amazing thing about all the musicians, such as the ones you mention and bassist Kevin T. White, drummer Kyle Caprista, percussionist Faisal Zedan, and violinist Anthony Blea, they are all incredible artists in their own right. With rare exception, most songs are not just one person's idea, but the combination of artists contributing to a greater good.



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Songs like "Freedom Summer" and "Out of Body" touch on both social themes and spiritual ideas. Where do you usually draw the line between personal expression and activism in your songwriting?

I strive to be mindful of what the listener is experiencing, so I aim to strike a balance of topics on an album. It can be tough because, as I mentioned before, songs have a life of their own. That said, I might tweak an idea here or there so that the listener's ears don't tire out from me dwelling on something for too long.

**You've been releasing music consistently since 1999. How do you keep your sound evolving while maintaining the core message of your artistry?**

I listen to a really wide variety of music, from simple folk to symphonic music. I listen to music from North Africa and the Ivory Coast, Arabic music and South African music. I listen to Flamenco guitar, Mongolian heavy metal, and solo guitarists from around the world. I listen to very old music and very new music, always searching for a different approach.

My fascination with electronic music got me into writing for computer games and sound design, so I always have an ear out for that genre. There are some mind-blowing gospel singers, and gospel harmonies, and of course all the brilliant blues and blues-derived artists. I love the 20th-century composers who experimented with sound, rhythm, and arrangement. As for lyrics, I pay attention to the news and what is going on in the world; there is plenty to draw from there. I try to keep a fresh perspective in my own life as a growth-minded person. I don't think I will ever stop trying to discover new things; there is so much in the world that I have yet to explore.



photo by tanja nixx

**What worked for you marketing-wise? What advice or tips would you give to new artists?**

That's a great question. I have been in the biz since before YouTube. It wasn't easy then and it's not easy now. But there are ways to monetize your music, but you have to take it on as a full-time job to really reap the benefits that are available. Do your research, take a class, attend a workshop, connect with others in the field.

I market through email, social media, streaming platforms, retail platforms, music publications, radio, and I perform live. The old saying 'it takes money to make money' is 100%. So if you don't have money, you will have to take all this on as a full-time job yourself. That is why you really need to understand the industry and where you fit in. Marketing yourself as a rap artist will look very different than as a folk artist. If you have the resources, you can hire a team to do all these things. There are many talented individuals who can help you bring your vision to life. The music industry is probably one of the toughest to succeed in, and so far, even with the onslaught of streaming and other advanced technologies, it hasn't yet become any easier.

**What do you think of AI in music?**

Great music comes from the human heart. My electronic music self sees it as just another tool in the toolbox of creativity, but it should never be a substitute for human creativity. It is the human experience that makes music so important. As it is presently, it should not take the place of "authentic inspiration", the original AI. I have heard AI-generated songs, and they sound derivative and flat to me. The commercial corporate world will see AI as a way to not have to actually use/pay a musician/composer. And since commercial corporate music is derivative by design, more music jobs will be lost. Some folks say it helps them write, but AI is actually doing the writing, not the songwriter. Reading books of poetry and studying the great songwriters or composers will do that as well. And it will be more personally enriching. The best art comes from the blood, sweat, and tears of the artist, and takes time and hard work.

I don't think real human-generated music will ever stop, not as long as there is a guitar, piano, violin, clarinet, or drum to be played. One more thing to consider is that it is the power of the creative human brain that has developed and discovered things that advance civilization. Therefore, it is essential to keep our creative brains strong and not to rely too heavily on technology, so that our creative brains remain sharp.





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## **Waterproof Titanium Automatic Diver Watch**

Introducing our latest collection for 2024 - the ADMIRAL GMT Titanium Automatic Dive Watch, also marking BODERRY's debut GMT timepiece. Crafted with a 40mm brushed titanium case, this watch features a bezel and dial coated with Japan's ultra-bright luminescent paint, enhancing visibility in low-light conditions.

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